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Tape in English Teaching

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One of the first feelings that struck me when I began teaching was that there was a serious lack of variety in my methods. Every summer I would take additional university graduate work during which I made a planned investigation of this problem. A great many different methods of presentation were suggested by some very able university professors. Other methods suggested themselves as an expression of my own particular teaching needs. The audio-visual field was productive of a number of varied approaches. It is the purpose of this paper to set forth in some detail one of the great number of different ways in which variety in English teaching may be achieved through an audio device.

The tape recorder had long intrigued me as a device of great versatility for both personal pleasure and as a classroom teaching aid. In order to further more intensive investigation of its resources, I purchased a recorder in May of 1952. In the summer of that year I wrote a paper in which a series of 13 lessons of class period length were presented. Although not all of the lessons of that paper were able to stand the cold, hard light of classroom utility, the experience gained in their construction and in the subsequent use of some of them led the following summer to the writing of a series of six lessons to be used in teaching English literature. It is the purpose of the present paper to set forth in some detail a few ways in which the tape recorder was used to lend variety to the teaching of literature. Five of the lessons were intended to introduce major kinds of literature while the sixth one was an analysis of mood as related to poetry and prose. The group of five lessons was intended to introduce units of work on the short story, ballad, short play, the Shakespearean play, and nonfiction.

Each lesson contained some seven to nine items which were to be taken up in sequence during the class period. These items had rather general application to all the lessons and included the following (the number of items changed as needed):

Item No. 1 contained the teacher's objectives, which would vary with the personality of the teacher, the class, and the kind of tape material available to introduce the form of literature to be taken up.

Item No. 2 was intended to prepare the student for intelligent listening to the taped subject. Flexibility of presentation was necessary here because the approach was determined by the background of the students as well as the interests of the teacher and the tape and textual materials at hand. Much of the background material of this part of the presentation was adapted from the tenth grade text to be used in teaching literature. The material which the teacher deems important may be presented through lecture in the interests of economy of time.

Item No. 3 was a vocabulary study of difficult words taken from the tape for special treatment to assure student comprehension. The importance of this item would vary with the difficulty of the taped material. If the teacher desired to do so, the words could be assigned for study the day before the tape was presented.

Item No. 4 consisted of a listing of a few things that the students were to listen for in the recording. The number of items had to be limited, easily understandable, and of a specific nature in accordance with the objectives for the lesson. Many different suggestions on methods of tape utilization can be secured from audio-visual textbooks and magazines.

Item No. 5 indicated that the tape was to be played at that point.

Item No. 6 followed the playing of the tape and included such possible follow-up methods as discussion of items listed under No. 4, general discussion by students, use of thought questions by the teacher, and relation of what was heard to previous experience.

Item No. 7 was the summarizing statement of the teacher which related what was heard to the unit of material which was to be studied next.

At this point I would like to make a more extended analysis of each of the five lessons designed to introduce units of literature—this to be followed by analysis of the lesson on mood. Reference will be made to the sources of each of the different tapes.

In speaking generally of the sources of tapes, it is well to remember that a tape usable for classroom purposes can come from innumerable sources such as radio programs, public addresses, recordings of talented friends, student recordings, recorded teacher classroom presentations and many more. A main source of tapes is the vast amount of material that has been recorded by universities. Perhaps the chief disadvantage here is that a small dubbing fee

is charged for having material recorded on the reel of tape that the customer sends in. Generally speaking, one would want such tapes to be part of a semipermanent tape library in order to achieve a measure of economy.

The order in which the lessons are discussed here is not significant. Lesson I introduced the short story, which was also related to longer prose works. The illustrative tape was called the "Legacy of Laughter" and was produced by the University of Wisconsin.¹ Mark Twain's "The Jumping Frog of Calaveras County" served as the illustration of the short story, which then was related to works of greater length through excerpts in the same tape from his "Life on the Mississippi" and "Huckleberry Finn". The combined objectives of the unit included emphasis on the characteristics of the short story style compared with longer works, and reading with a conscious purpose in mind—whether to enrich life, pass a course, or learn something about human relationships. Background material on the short story emphasized the antiquity of it, its ability to help us understand people, the way in which it creates suspense, and the relationship between a short story which is read and one heard in play form. Mention of the single impression, character, action, and setting afforded numerous opportunities for the comparison of short stories and works of novel length. When listening to the recording (some 20 minutes in length) the students were asked to note how the author created suspense, what favorable human character traits were exposed, who the characters were, and the setting in which they were found. This was followed by playing of the recording, which was, in turn, followed by a discussion of the things that the students had been instructed to listen for in particular. In reserve were held thought questions which covered such things as how well the language portrayed the characters of the story, what kind of person the language suggested, what the motives of the characters were, and whether or not the characters changed in the course of the story. The summary of the teacher then pointed out that silent reading calls for more effort from the reader in the way of interpretation than does a listening experience, with consequent advantages and disadvantages. The final emphasis was placed on showing that a person could gain much enjoyment from intelligent silent reading (such as would be required for the next day's lesson on the short story).

¹ The tapes mentioned in this article are available from the Audio-Visual Service of the University of Wisconsin, if you supply the tape and pay a reasonable fee for having the recording made.

Lesson II concerned the introduction of the ballad. For this a very excellent tape called "English and Scottish Ballads" was found which had been produced by Professor Harry Glicksman and the WHA players of the University of Wisconsin. The objectives for the lesson included furthering student understanding and liking of poetry through a study of the ballad as it is read and sung, relating poetic content to the lives of students, and letting them express themselves in relation to poetry. The background material on poetry contained references to the antiquity of poetry with emphasis on the similarity of people and of their emotions all through the ages. Reference was made to the fact that poetry can assist us in learning about ourselves and others and that it affords us a means of understanding people and enjoying ourselves at the same time. It was pointed out that the introductory remarks of Mr. Glicksman summarized the main points about ballads. Since the vocabulary of this introduction was difficult, the main points were listed on the board and the difficult words defined. While the students listened to the tape, they were asked to do three things, a. enjoy the reading and singing of the poetry, b. listen for a story in each ballad, and c. try to decide if the story was true to life or artificial. After the playing of the tape the students were to be asked to discuss items a, b, and c, for the ballads "Mary Hamilton," "Edward," "Lord Randal," "Our Goodman," "The Nut Brown Maid," "Barb'ry Ellen," "The Demon Lover," "The Twa Corbies," and "Bonny George Campbell." It may be necessary to stop the tape so that a discussion may be held after groups of two or three ballads are played. It is necessary, too, to discuss the vocabulary of some of the ballads because of the unusual character of some of the words or their obsolescence. The summary related what the students had heard to the familiar realm of story telling.

Lesson IV presented the short play. The tape chosen was a dramatization of Robert L. Stevenson's "The Bottle Imp," as produced by the WHA players. The use of a dramatized version of a short story lent emphasis to the similarity between short play and short story. The objectives emphasized student understanding of the play form, personal enjoyment, and increase of understanding of human beings. The background material emphasized the similarity of short play and short story. The preparation for class listening emphasized student enjoyment during the listening process and asked for a conscious attempt to understand the kinds of people the characters represented. Before the tape could be played the class needed to study some of the words used because Stevenson had placed the locale of his story in the Hawaiian Islands. Because the names of the characters were difficult, they were listed on the

board. After listening to the tape we used the introductory quotation from Shakespeare to point up the importance of plays as an art representative of people and periods of history. The discussion was based on a series of questions adapted from those listed by Dr. J. N. Hook in his book *The Teaching of High School English*, pp. 144-146. These questions developed student understanding of play characters and human behavior as shown in the play. The summary emphasized understanding of the play characters as a means of increasing student enjoyment while reading plays.

Lesson V consisted of material intended to introduce the study of Shakespeare. A very excellent tape for this unit was found in "All the World His Stage," which was produced by the WHA players. The objectives for the lesson emphasized student understanding of the importance of Shakespeare, that he was a real person who wrote for a living, and that his works were not worthless just because they were old. The background material pointed out that millions of people are reading, seeing, and hearing his plays year after year. Emphasis was given to the universality of his plays with reference to theme and variety of character. Scenes from his plays were interwoven with the story of the adventures of two apprentices who visited the Globe Theater and met Shakespeare in the process of holding a rehearsal. It was necessary to divide the presentation of the material into four parts corresponding with the excerpts that were presented from four of the very well known plays of Shakespeare. An example of one of the divisions was that concerned with the play *Henry V*. The excerpt dramatized the king's speech to his troops on the eve of battle. This provided an excellent opportunity for present day students to examine the problem of war as it was met by people in the past and relate it to the present day with regard to such things as the reasons for war, the qualities of a good soldier, reasons for fighting, courage, etc.

Lesson VI provided an introduction to nonfiction. There were many hundreds of tapes in this area from which to choose. The tape selected here was called "One Word Led to Another," which was also produced by the WHA players. The subject was Thomas Paine as seen through "Common Sense" and "The Crisis." Study of the tape afforded an opportunity to review the characteristics of nonfiction and emphasized the influence that the writings of a man can have on the thinking of his contemporaries and succeeding generations. The background material stressed the difference in writings of fiction and nonfiction writers in imagination, which, though used by both, would be predominant in the former and secondary to the presentation of facts in the latter. It would follow

that reader learning through the fiction work would be achieved with imaginary situations, while learning in the nonfiction work would come through real life situations. Presentation of the tape lent itself naturally to two divisions based on the works of Paine treated in the tape. Before listening to the tape the students were instructed to decide what objective Paine probably had in mind in each work and what arguments he used to convince his readers of his particular viewpoint. The tape afforded opportunity to discuss such things as patriotism, tyranny, courage in the face of failure, personal principles, war, aggression, and other words which point toward a consideration of the concrete and abstract. The summary provided an opportunity to point out that nonfiction works can be just as entertaining and enjoyable as works of pure fiction.

Lesson III was not intended to introduce a unit of study, but instead it represented a one-period attempt to clarify what was meant by mood in poetry. The objective here was seeing what was meant by mood in music and relating that to mood in poetry through considering rhythm, emotional response, and picture-evoking possibilities in both kinds of art. A study of moods led to definition of vicious, playful, romantic, and other moods. Previously read short stories provided examples of moods under consideration. It was then easy to relate the romantic mood to music, which in turn led to other musical moods all of which were to be related to poetry. A tape recording was not absolutely necessary in preference to records, but recording the desired items on tape assured that they would be instantly available in the proper sequence. I had used the "Grandma Moses Suite" taking from it three excerpts called "Sewing," "Whistle Stop," and "Sugaring Off," but thousands of other selections might have been used, depending on the composition of the class and all the other variables that go into the teaching situation. As part of the consideration of mood, one will want to have the students think in terms of mental images, communication through musical sounds, atmosphere, expression of emotion, kinds of rhythm, repetition, etc. At the proper point the teacher will want to read poems which provide examples of a good comparison between music and poetry with particular emphasis on rhythm, repetition, and moods which grow out of them or out of the mental state of the poet as he expresses his poetic feelings.

The tape recorder has many different classroom applications. I would like to mention a few of the ways in which I have used it; I do so with the hope that other uses will suggest themselves to classroom teachers. One area in which endless effort can be expended is that of mass communication. We are all aware that the radio influences human thinking to incalculable degree. During

presidential campaigns, this is particularly true. A teacher can quite easily record the major speeches and use them to good advantage in the English classroom, although at first glance it may seem that such study belongs in the American government course. An English teacher may want to direct student thinking to the part that radio plays in politics and government, methods of learning to make use of the contributions of the radio while escaping its harmful implications, the existence of more than two sides to controversial questions, the influence of speaker personality, the eloquent speaker as compared to the intellectual speaker, speaker attributes which would be worthy of emulation, the confusion of speaker forcefulness with being on the "right side," good listening habits, and many other matters of a similar nature which fall within the province of the English teacher. One of the finest areas for student effort lies in vocabulary study of opposing speakers. Only a few minutes of each speech need to be recorded to study such things as instances of concrete and abstract words, the use of controversial or emotive words, the false generalization, words intended to capture the sympathy of the audience, repetition of words, the use of humor, word choice as a means of shading thought, and many other things. There is no lack of student interest on the sophomore level, and, indeed, one of the difficulties lies in keeping the discussion of the implications of words from becoming too acrimonious.

A study of news broadcasters provides much of interest to the English course program. Opportunity is afforded to compare the effectiveness of the various styles of presentation used, etc. It is possible to study such things as radio discussions, sports broadcasts, and many others. The above mentioned items on radio programs have grown out of a study of Alice P. Sterner's monograph called "A Course of Study in Radio Appreciation" which lists more than 20 studies of radio programs.

Even such a simple thing as spelling can be made more effective for the student and easier for the teacher through the use of the tape recorder. I have a colleague who has been presenting a list of 100 spelling demons every Monday morning through the use of the tape recorder. It is possible to make the recording right in the classroom as the students invariably will cooperate wholeheartedly. When the students write the words in other classes or on later occasions, attention to the recording seems to be considerably higher than when the same words are presented directly by the teacher. Students who have already made perfect scores may be excused from writing the words and permitted to do the assignment for the next day. The students writing the words will need to plan their schedule to care for the same assignment.

Since the students in my school are not required to take speech, I find it desirable to do some oral work in which the student is held responsible for a speech to the class. After students have had a few experiences in speaking to the class, I like once a year to take the extra time needed to record student talks and play them back for criticism by the individual concerned, the class, and the teacher. The tape recorder becomes particularly valuable as an aid in helping the overconfident student appraise his abilities more accurately. Usually the student finds his performance sufficiently inferior to his expectations to make teacher comment unnecessary. It is true that students tend to be more critical of their efforts than the teacher is. One can guess that this is because good speech is so common in our mass communications that the student unconsciously expects to measure up to the standards of the expert. Then it is important for the teacher to point out the difference that experience and training make in the quality of presentation. Students will quickly notice the more obvious errors, which are of most general concern. They will also notice the stilted quality of a speech which is read. A summary of the speaking experience will show that certain common difficulties will have been troublesome to almost everyone speaking to the class.

At this point it may be pertinent to note that it is desirable for the teacher to own a recorder if possible. This permits recording of useful programs as they are being given. Complete control of the time when the recorder is used is a great advantage. Such a purchase, however, should be justified on a personal as well as a professional basis. One may want to record things in the family circle, dramatize plays for fun, record programs of personal interest, record and play back speeches for self-criticism before delivery to an audience, and do other things of a similar nature. To ease the financial burden, the prospective purchaser should survey the possibilities of getting a reduction in price, which would be a just due to a member of the teaching profession. This can often be done through conversations with fellow teachers, school officials, and local stores.

In thinking back over my experiences in using the tape recorder, I must hasten to admit that its use, like that of many audio-visual aids, entails more work than some of the traditional methods of teaching. Securing the necessary tapes, planning the program, and assembling the equipment involve new thinking and additional effort. However, I feel that the extra work is well repaid in increased variety in teaching, and that this added variety of subject matter approach makes for more effective teaching through increased student interest.

The Spectator Papers— A Challenge for the English Class

By MRS. JOYCE EMMONS

Any alert teacher of English will find in *The Spectator Papers* a veritable treasure of material to provide fun and information both for classroom and for personal use. The subject range of *The Spectator* is magnificent. There is material of interest for the student in any field as well as for the average person who is merely curious. Any subject concerned with life can be found treated in the papers with wit and wisdom. Quick to see through sham and to point out the ridiculous, *The Spectator* presents a philosophy that is as appropriate today as it was in the eighteenth century. The observations, based on good sense and a knowledge of human nature, are still valid.¹

Since it is impossible to discuss, at one time, the tremendous wealth of material found in these papers, I can only indicate what seem to me possible uses for this material and illustrate suggested approaches. The individual teacher and the class itself will have original ideas to apply in the study of *The Spectator Papers*.

Most often included in the high school anthology are selections from the Sir Roger de Coverley papers and either one of or both the papers on the beau's head and the coquette's heart. Three such selections show a great deal of the approach of these papers in which mankind has been divided and grouped in a variety of ways. In the papers as a whole, this treatment is accomplished by two general means. Presenting the typical figure, one division treats the type as a universal group by developing such figures as coquettes, jilts, beaus, beggars, biters, demurrers, fribblers (male coquettes), gigglers, and starers, to mention only a few. Conversely, however, we find the specific individual who fits within the group. Thus we meet, either directly or indirectly, such persons as Laetitia, Brunetta, Honoria, Josiah Fribble, Cynthio, and Flavia. Besides groups and individuals, specific problems are also treated.

¹ Although it is true that the average anthology includes only a few selections from the whole, a rather small investment can put the entire series of papers in the high school library where they will be available to a whole class. The Everyman's Library edition is in four volumes complete with notes. It is distributed by E. P. Dutton and Co. Inc. of New York. In this edition, the average selection runs from two to five typed pages (fine print). Thus, in the case of assigned reading, several students could have access to the material in one study period.

Thus we find idealistic and practical discussions on marriage, education, behavior, politics, and literary criticism. For example, one paper on the differences between a wise man and a fool contains this bit of Spectator wisdom.

. . . Discretion is the Perfection of Reason, and a Guide to us in all the Duties of Life: Cunning is a kind of Instinct, that only looks out after our immediate Interest and Welfare. Discretion is only found in Men of strong Sense and good Understandings: Cunning is often to be met within Brutes themselves, and in Persons who are but the fewest Removes from them. In short, Cunning is only the Mimick of Discretion, and may pass upon weak Men, in the same manner as Vivacity is often mistaken for Wit, and Gravity for Wisdom.²

Such statements provide interesting and challenging basis for thought and discussion. For mature students, reflection on the philosophy embodied might well lead to creative writing of one type or another. However, in the study of a specific paper, it would seem that a quick reading of the whole should precede discussion of part-by-part analysis. Otherwise, stimulation of thought, the effectiveness of the whole, and much of the humor will be lost.

Paper 275 on the beau's head is available in most high school texts. This paper employs, as does the one on the coquette's heart, the device of the dream. The beau's head, appearing first, establishes the setting for both papers in a very realistic way. After an evening of discussion about the "Anatomy of an humane Body," Mr. Spectator writes:

The different Opinions which were started on this Occasion, presented to my Imagination so many new Ideas, that by mixing with those which were already there, they employed my Fancy all the last Night, and composed a very wild extravagant Dream.³

Most students will have had such experiences or will at least remember comments, by frightened friends, on the possibility of horrible dreams after the telling of ghost stories. At this point, the value of the dream as a literary device can be evaluated. Such factors as consistency, reality, strict adherence to fact, appropriateness of subject matter, and reader interest will undoubtedly be discussed.

² G. Gregory Smith (ed.), *The Spectator*, Vol. II of *Everyman's Library*, (Nos. 164-7), ed. Ernest Rhys (4 vols.; New York: E. P. Dutton & Co. Inc., 1945), p. 169.

³ *Ibid.*, II, 318.

A lot of fun can result from analysis of the qualities attributed to the Beau. Some passages can be contrasted on the matter of definiteness. For example, notice the generality of: “. . . upon applying our Glasses to it, we made a very odd Discovery, namely, that what we looked upon as Brains were not such in Reality, but an Heap of strange Materials wound up in that Shape and Texture, and packed together with wonderful Art in the several Cavities of the Skull.”⁴ The contrast of the specific description of the cavities makes both effective. “That on the right Side was filled with Fictions, Flatteries and Falsehoods, Vows, Promises and Protestations; that on the left with Oaths and Imprecations.”⁵ Discussion of the relative merits of each passage may result in clarification of method as related to purpose and interest in writing.

Tracing the implications of several of the descriptive statements can also be enjoyable. For example: What is implied by relating the supposed “seat of the Soul” to “Orange-Flower Water”? What does the encompassment by a “thousand little Faces of Mirrors” mean? What subtleness is involved in the interpolated expression found in the quotation, “. . . insomuch that the Soul, if there had been any here, must have been always taken up in contemplating her own Beauties.”⁶

It would be interesting to trace the general qualities to the specific evidences. The “Heap of strange Materials” is developed into specifics such as “ribbon, Lace and Embroidery” or “Fictions, Flatteries, and Falsehoods”.

An element of humor is lost if the relationship of the cavities of the skull, their contents, and the connecting ducts is not understood. A student interested in art can provide an effective visual illustration after he has read and understood this relationship. There is profit in discovery of the effectiveness of the particular words used. For example, “Bladders filled with Wind or Froth” or “a Spongy Substance which is Nonsense.” Opportunity for the clarification of figurative language is afforded in such expressions as “He was cut off in the Flower of his Age”.

The paragraph discussing the nose of the Beau is unusually delightful in its subtleness. Why is the “Os Cribriform . . . exceedingly stuffed”? What effect is given by the side remark, “which is not often discussed in Dissections”? Is there an element of building up with near-seriousness to the final ridiculing compari-

⁴ *Ibid.*, 319.

⁵ *Ibid.*

⁶ *Ibid.*

son in "playing the Rhinoceros"? How does the description of the person to whom the head belongs serve as a kind of summary of the whole?

In reality, Papers 275 and 281 are companion pieces and perhaps can best be discussed together. Comparisons and contrasts can be made, and simultaneous discussion will keep students of both sexes interested and alert. It is well to remember though, that discussion of such pieces should not be pushed to the point of crushing interest and enjoyment. The suggestions offered here are merely illustrative. These materials can be used in a multitude of ways, but the method selected will depend largely upon the purpose of the teacher and the quality and interest of the class.

Questions for discussion of the coquette's heart can be numerous. What are the implications of the labyrinths and recesses, of the scars, of the Liquor? What similarities are there between the case of the coquette's heart and the covering of the pineal Gland of the beau? How does the fact of the impiercability of the Pericardium prepare for the later fact of the coldness of the heart? Is the Quick Silver of the beau's veins related to the slipperiness of the coquette's heart? Is the heart generally associated today with the woman? What is the significance of the lack of connection of the heart to the brain and the tongue and of the presence of the muscles descending from the eye? Is it effective not to list the "innumerable Sorts of Trifles" which stuff the "little Hollows"? How does the manner in which the heart itself is disposed of relate to the nature of the coquette?

Reading many of the other papers on coquettes will show an extended treatment of the qualities implied and developed in Paper 281, and accessibility to all the papers will provide added interest and enthusiasm in the English classroom. (The same is true of the papers on beaus, demurrers, fribblers, etc.). For example, bringing the behavior of a coquette under surveillance provides Mr. Spectator with an adequate opportunity for sneering with contempt at the French influence on English fashions. A letter from Teraminta satirizes the extreme faith of English women in French fashion.⁷ Sempronia, another of the individuals in this group, shows the English adaptation of the French custom of receiving visits in bed. Some women were so accomplished at this that they were able to "patch" (to place the artificial beauty spots on the face so as to show political favor) and talk at the same time. Additional interest is added in this discussion when Mr. Spectator relates a personal

⁷ *Ibid.* II, 325.

experience with these "French fopperies" at the theater. A woman enters, making it evident from the noise she makes that she has recently been to France. These women talk, supposedly in whispers, but really so that they can be heard all over the Pit. Of course, Mr. Spectator also notices that there are many English women who have lived within the confines of one parish who have enough of the affectations to have traveled throughout all of Europe. He also graciously acknowledges the woman who travels without being affected.⁸

The meaning of allegory can be explained and enjoyed by reading Paper 301 in which discussion of the personal changes wrought by time and age leads to a short but vivid portrayal of Candida, a superannuated coquette who has "the Insolence of Beauty without its Charms" and who attracts "only by being remarkably ridiculous."⁹ An allegory on the problem of age and beauty is developed through a dream revealed in a letter to a superannuated coquette. Youth and Love appear as two deities to the sleeping coquette and, upon being repelled, fly off leaving the horrible phantom, Old-Age, to approach.

Antithesis is the method of Paper 33 which treats the subject of beauty and merit. A kind of balance results from the contrast of a virtuous and a faulty character. This treatment is seen in the presentation of Daphne and Laetitia. All of their life has turned upon their beauty. "Laetitia, has not from her very Childhood, heard any thing else but Commendations of her Features and Complexions; by which means she is no other than Nature made her, a very beautiful Outside."¹⁰ However, Daphne was forced to compensate through accomplishments for her lack of beauty. Consequently, "Laetitia is as insipid a Companion, as Daphne is an agreeable one. Laetitia, confident of Favour, has studied no Arts to please; Daphne, despairing of any Inclination towards her Person, has depended only on her Merit. Laetitia has always something in her Air that is sullen, grave, and disconsolate. Daphne has a Countenance that appears chearful, open, and unconcerned."¹¹ It is Daphne, however, who is successful.

A difference in the tone of writing is apparent in the treatment of another pair of individuals—Emilia and Honoria. The latter, concerned with conquest and idolatry, is mentioned merely to contrast with Emilia, who is an idealistic example. The sentimental

⁸ *Ibid.*, I, 138.

⁹ *Ibid.*, II, 398.

¹⁰ *Ibid.*, I, 98.

¹¹ *Ibid.*, I, 98.

treatment given Emilia, who, through suffering, affliction, and ill usage, has led her husband from vice and folly to reason and understanding, sometimes is very near being mawkish. We read, "Were I to relate that Part of *Emelia's* Life which has given her an opportunity of exerting the Heroism of Christianity, it would make too sad, too tender a Story: But when I consider her alone in the Midst of her Distresses, looking beyond this gloomy Vale of Affliction and Sorrow in the Joys of Heaven and Immortality, and when I see her in Conversation thoughtless and easy as if she were the most happy Creature in the World, I am transported with Admiration. Surely never did such a philosophical Soul inhabit such a beauteous Form."¹² The contrast of Honoria does much to save the paper from extremely distasteful sentimentality.

Perhaps no aspect of womanhood is more satirically treated than their fads and foibles. For example, a letter from the master of an academy is almost a burlesque on the fashion of fans. Comparing the fan to the sword, the writer says that the ladies at his academy are exercised by the following words: "Handle your Fans, Unfurl your Fans, Discharge your Fans, Ground your Fans, Recover your Fans, Flutter your Fans."¹³ We also learn that "there is scarce any Emotion in the Mind which does not produce a suitable Agitation in the Fan. . . a Fan is either a Prude or Coquette, according to the Nature of the Person who bears it."¹⁴

The Sir Roger de Coverley papers, several of which are included in high school anthologies, could provide a means of introduction to the technique of character study. Notice of the qualities included in the introduction of the characters of the Spectator Club is worthwhile.¹⁵ It is interesting to compare the qualities set forth in the introduction with those developed in later papers. Having the complete set of papers available will permit a wider basis of selection for character study. The papers devoted to the other members of the club, even though not as extensive in number as those concerned with Sir Roger, can be explored with profit. Added interest, as well as understanding of the need for apt selection of detail, can result from study of the character portrayal of Captain Sentry, Will Honeycomb, and Sir Andrew Freeport. Study of a variety of characters will do more to stimulate thought and interest in character writing than complete concentration on one individual. Rec-

¹² *Ibid.*, II, 402.

¹³ *Ibid.*, I, 314.

¹⁴ *Ibid.*, I, 315.

¹⁵ *Ibid.*, I, p. 6-10.

ognition of the differences presented in the portrayal of these characters will sharpen insight in creative writing of this type.

Comparison of the people, the problems, and the way of life presented in *The Spectator* with similar aspects of modern life provides opportunity for thought-provoking discussion as well as for increased understanding of mankind in general and of those factors which affect change. Comparison of the techniques of the problem-answer column of the modern newspaper with those found in the papers provides the basis of an interesting project.

It is obvious that *The Spectator* is full of material with a wide range of appeal. The student adept at art may have his interest in literature stimulated and his powers of perceiving the meaning of the written word increased through opportunity to illustrate the papers read. For the student with creative ability, *The Spectator* will suggest devices, topics, and ideas for exploration and experimentation. The English teacher will find that *The Spectator Papers* are a fund of material packed with interest, appeal, and applicability. There is no problem of finding appropriate material or of devising ways for its use. The main problem, when dealing with these papers, is that of selection and of limitation.



NEEDED—MORE TEACHERS OF ENGLISH

Although most of the talk concerning the teacher shortage still refers to the elementary schools, an equally serious lack of high school teachers is almost upon us. The war babies are not babies any more; they are children in the upper grades or the junior high school and will soon be freshmen, sophomores, juniors, seniors. Many hundreds, even thousands, of additional teachers of English will be needed by the time your present crop of seniors can finish four years of college.

You can help to alleviate the shortage if you will talk privately with some of your most able English students (boys as well as girls) about the possibility of their going into English teaching as a profession. They can be virtually assured of a job when they finish college, and if they really like English, they can earn their livings working in an area that can bring them constantly new sources of joy.

NCTE MOVING TO CHAMPAIGN

The headquarters of the National Council of Teachers of English, which now numbers about 27,000 members and nonmember subscribers, will move to 704 South Sixth Street, Champaign, Illinois, on April 26. J. N. Hook, the editor of this *Bulletin*, is the Executive Secretary of the Council, as members of the I.A.T.E. were first told last October.



NCTE IN DETROIT

Do you know of any Illinois teacher of English—elementary, secondary, or college—who would have a worthwhile contribution to make to the program of the NCTE annual convention? The convention will be held this Thanksgiving in Detroit. Since this is the first time in three years that the Midwest has been host to the convention, it should be well attended by teachers from this area. The program is now being planned. If you have suggestions concerning personnel, write giving full details to Joseph Mersand, The Curriculum Center, 130 West 55th Street, New York City 19. Mr. Mersand is second vice president of the Council and is in charge of the Friday programs. Any suggestions that you may have should be made *at once*.